

7

Three Exceptional
Records

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4-2364

02476

Hear
them



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"His Master's Voice"

'His Master's Voice'

NEW RECORDS

SEPTEMBER

1913

PAST MUSICAL SEASON

and
its brilliant "His Master's Voice" associations

TO review the brilliant spring and summer musical season were to traverse the movements and

appearances of "His Master's Voice" collaborators, for no event of musical importance took place during a red-letter season without the appearance of artists who have made records for us.



The Covent Garden Grand Opera Season brought together a galaxy of stars such as has never before been seen in England, and the performances became simply one long series of triumphs, Melba, Caruso, McCormack, Kirkby Lunn, Franz, Scotti, Sammarco, Destinn, Van Rooy, etc., all of whom make "His Master's Voice" records, playing to houses of unexampled brilliance. The culminating point was reached in the appearance together, before the King and Queen, of Melba and Caruso at a Gala Night.

The long-promised and eagerly-awaited visit of Chaliapine, too, became an accomplished fact, and the great Russian bass had London at his feet from the first night at Drury Lane, so sensational was the success of his singing and acting. Everywhere acclaimed as the "Caruso of Bases," this striking artist has left an in-effaceable impression, and his records have been eagerly sought all over the Kingdom.

Photo

Bert, Paris

Caruso
as Radames in "Aida"

REVIEW OF THE SEASON—(contd.)

The great Celebrity Concerts at the Albert Hall brought forward Melba, McCormack, Kirkby Lunn, Kubelik, Kreisler, Backhaus, Hambourg, Elman, de Pachmann, the New Symphony Orchestra with Landon Ronald, and—Alma Gluck. This charming artist certainly made one of the most wonderful *débuts* one can remember, and her subsequent Queen's Hall recital confirmed the critics in their opinion that we had gained an accession of a star of the first magnitude.

England's great ballad-singers, Hubert Eisdell and John Harrison, made notable appearances, the latter being warmly welcomed back from the Grand Opera Stage. Mr. Eisdell is now firmly entrenched in the affections of concert-goers, and indeed of record-buyers, for his records are phenomenally popular.

The greatest of Wagnerian Conductors, Nikisch, again led the London Symphony Orchestra at Queen's Hall, and the Gramophone Co., Ltd., were able to announce a contract for a term of years for Nikisch and this great Orchestra to make records.

In the spring the Revue-mania seized London, and the great Variety houses in the West End were all presenting "The Passing Show" in various gay forms: records from "Hullo Ragtime," "Come Over Here," "Kill that Fly," and "Eightpence a Mile," were offered a hungry public.

The musical season generally was of unequalled importance and variety, and, as a well-known musical man was heard to say "*'His Master's Voice' artists were everywhere.*"



Melba
as Marguerite in "Faust"

"His Master's Voice"

'His Master's Voice' RECORDS



SEPTEMBER 1913

12-inch Records, 5s. 6d.; 10-inch, 3s. 6d.

Orchestral

Two popular numbers by our crack orchestra



12-inch Records, 5s. 6d.

0839 "Le Prophète"—Kronungsmarsch *Meyerbeer*



Meyerbeer

THIS is the favourite Coronation March from Giacomo Meyerbeer's Opera, first produced in Paris on April 16th, 1849, and presented in London three months later.

This March occurs in the magnificent cathedral scene, a piece of glittering pageantry with gorgeous decorations and solemn chants. The music breathes an air

NEW RECORDS

of stateliness that no other march in music achieves. From its dignified yet stirring opening bars we are carried along by the gorgeous orchestral colouring and swinging melody. The delightful passage beginning—

Cantabile, con molto portamento.



furnishes a pleasing interlude after the strenuous sonority of the brass. We feel, too, the atmosphere of crowds of curtsying courtiers: the orchestration suggests rich uniforms, sonorous fanfares. In every way a classic record, showing Landon Ronald's orchestra at its best. (Speed 78)

0863 "Carmen"—Prelude Bizet

THIS famous excerpt provides the New Symphony Orchestra with an opportunity of showing their virility and *élan*. Opening with the universally known quick march—



Bizet



The spirited Toreador's Song follows, then comes the short movement indicating the tragic conclusion of the drama. The movement breaks off on a sudden detached chord as the curtain rises. Landon Ronald's interpretation is positively exhilarating. (Speed 80)

"His Master's Voice"

Ballads

A big favourite by Ireland's greatest tenor

Mr. JOHN McCORMACK (Tenor)

(With Orchestral Accompaniment)

12-inch Record (Violet Label), 6s. 6d.

02400

Maire,* my girl

(*Pronounced "Moya")

Aitken



John McCormack

IN this charming Irish love song Mr. John McCormack once again delights "His Master's Voice" enthusiasts. He carries us with his silken notes to the dim blue hills of the Emerald Isle, singing the praises of his Maire with great fervour. A magnificent climax is reached with the lines—

"Were I Tyrconnel's Chief or Desmond's Earl,
Life would be dark without Maire, my girl."

These last lines of a really pretty and tuneful ballad afford Mr. McCormack an opportunity to show his great skill, of which he makes full use—the result being a typical McCormack ending. A beautiful song, beautifully sung. (*Speed 78*)

Published by Chappell & Co.

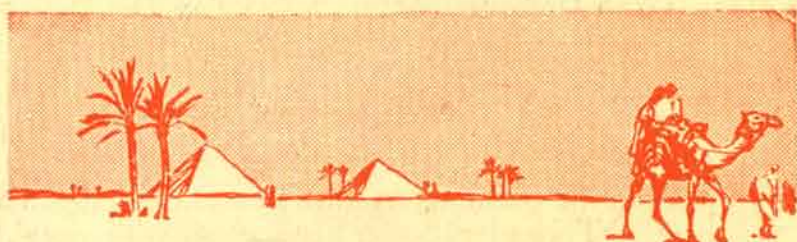
NEW RECORDS

The great concert favourite makes his bow to you

Mr. BEN DAVIES (Tenor)

(With Pianoforte Accompaniment)

12-inch Record (Violet Label), 6s. 6d.



02477

I'll sing thee songs of Araby

F. Clay

THE favourite tenor, Mr. Ben Davies, of whom we showed a picture at the recording horn in our last supplement, offers us as his first record of modern recording, Clay's immortal ballad, sung wherever tenor singing is loved. The rich quality, suave and artistic phrasing, and brilliant attack of this celebrated concert and festival artist are revealed in their fulness in this lovely record, the familiar verses taking on a new charm with the polished vocalisation of Mr. Ben Davies. Further records by this artist will be eagerly awaited. (Speed 79)



Ben Davies

Published by Chappell & Co.

"His Master's Voice"



Inspiring version of the Toreador Song

Mr. CLARENCE WHITEHILL
(Bass-Baritone)

(With Orchestral Accompaniment) (Sung in English)

12-inch Record (Violet Label), 6s. 6d.

02418 Toreador Song "Carmen" Bizet

BIZET, Frenchman, showed the versatility of his powers in penning an air so essentially Spanish as the Toreador Song, here sung, with notable verve and understanding by the famous operatic bass-baritone Mr. Clarence Whitehill. His robust voice is heard to very full advantage in this stirring air; the refrain is delightfully phrased. (*Speed 78*)

"Sirs! your toast, a courteous answer claiming,
I lift my glass to soldiers gay and bold,
Toreros, like you, with courage flaming,
Thrill with joy, thrill with joy, when they combats behold!

See! the circus throng'd with crowds of people,
The seats are fill'd, above, below,
Loud bells ring out from ev'ry steeple,
All the world has come, has come to the show.

Hark! what shouting, what frenzied voices,
When the bull flies out with angry roar!
Ah! 'tis then the Torero rejoices,
Sure of honour when the fight is o'er.
Look out! Beware! Look out! Beware! Ah!

Toreador, now guard thee! Toreador! Toreador!
Bear thou in mind when combat thee elates,
Bright eyes fondly regard thee,
For thee a fond heart waits—Toreador,
For thee a fond heart waits.

Suddenly there comes a silence,
There comes a silence,
Ah! what has happened now?
All hearts are beating high!

All hearts are beating high!
'Tis a mighty bull comes rushing out of the Torce.
See, he flies, his foe he reaches!
Down goes a gallant horse!
With him goes a Picador.

Ah! bravo, Toro! shout the people,
On goes the bull, now here, now there, raging he flies!
And maddened by the Bandilleros, in frenzy wild he fights,
The circus streams with gore!

Many, see, for safety climb the fences,
Now then, Toreador, 'tis time! Prepare! Prepare! Beware! Ah!—
Toreador, now guard thee, Toreador, Toreador, etc."



Clarence Whitehill

Words are given above by kind permission of the publishers, Metzler & Co.

NEW RECORDS



*Our sensational new soprano's
second record*

Miss ALMA GLUCK (Soprano)
(With Orchestral Accompaniment)

12-inch Record (Violet Label), 6s. 6d.

2-033034

Rossignols Amoureux *Rameau*
(Nightingale's Passion Song)
Sung in French

THIS is the brilliant "Nightingale Song" from the all but forgotten Rameau Opera, "Hippolyte," which was produced at the Académie in 1733. Miss Gluck has been using this number successfully in her concerts, and in this charming record, her superb soprano voice is heard to the greatest possible advantage. She is truly a magnificent "capture" for "His Master's Voice" enthusiasts. The delightful runs which permeate this song, and through which the voice ripples so evenly, are wonderfully bird-like. The sweetness of the notes, and the perfect recording, combine to stamp this particular record as one of the finest.

Last month we introduced this charming artist to "His Master's Voice" audience in "Balatella" ("Pagliacci"), and the tremendous success which it attained is bound to be emulated by this latest and even finer (if it is possible) record. (Speed 80)



Copyright

Mishkin, N.Y.

Alma Gluck in Opera

"His Master's Voice"

The new favourite sings a Sanderson song

Mr. HUBERT EISDELL (Tenor)

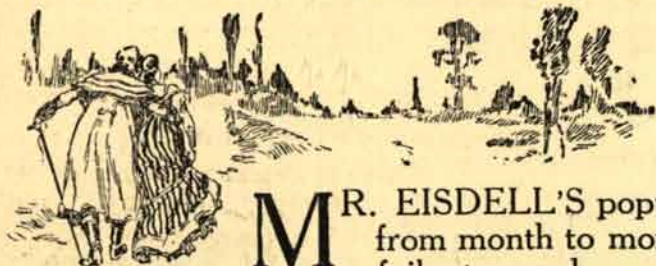
(With Pianoforte Accompaniment)

12-inch Record, 5s. 6d.

02476

Land of Delight

W. Sanderson



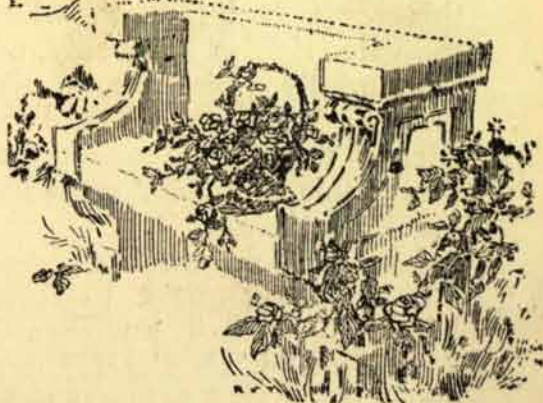
MR. EISDELL'S popularity increases from month to month. He never fails to produce a ballad of all-round appeal, nor does he spare his artistry on a single line of his chosen song. In the "Land of Delight" his fresh vocalisation delights as fully as in the several love songs he has offered recently; the delicately-produced final couplet being murmured with enchanting sweetness. (*Speed 76*)

"O Garden of Roses,
O Land of Delight,
When the day closes,
O wings of the night,
Bear swiftly the hours,
Bear swiftly the hours
Till my Queen 'mid the flowers,
Here waiteth her flight.

Am I dreaming or waking,
O Maiden divine,
For me all forsaking,
Art thou mine, art thou mine?
High as the stars are above me,
Lowly I bend at thy shrine,
Here would I woo thee and love thee,
And make thee mine.

Queen of my heart and my dreaming,
Rose of the world to me,
Come with thy soft eyes beaming,
Here, where I wait for thee;
Here, in the Garden of Roses,
Come thou, my Queen, to me."

(*G. R. Sims and C. H. Bovill*)



Published by Boosey & Co.

The words are given by kind permission of Mr. Arthur Collins

Two delicate morceaux sweetly sung

Mr. STEWART GARDNER (Baritone)

(With Pianoforte Accompaniment)

12-inch Record, 5s. 6d.

02475 { (a) Lady mine } E. D. La Touche
(b) There are no roses }

MANY of our clients write to tell us that they prize Stewart Gardner's "An Old Garden" (No. 02348) beyond all ballad-records. Well, here's a record in just the same vein, sung with all the charm and all the fervour that this consummate artist has been able to lavish on it. His vocalisation of "Lady mine" is charmingly fresh, while his intensely sincere delivery of "There are no roses" is beyond praise. Two delightful numbers from the pen of that well-known composer of drawing-room songs, La Touche. (Speed 78)



Stewart Gardner

Lady mine

"Lady mine, Oh, lady mine,
Why wert thou made so divine,
Wonderful of truth and love,
God has sent thee from above,
To come down and teach to me,
All that happiness can be.
Lady mine, Oh, lady mine.

Lady mine, I love but thee,
For thou art all the world to me,
And dreary seems the endless day,
Now thou dear love art far away.
I think of thee the whole day long,
And sing to thee my little song,
Oh, lady mine, Oh, lady mine.

There are no roses

"There are no roses with fragrance
so deep,
Could charm my soul for to-day,
There are no birds that could hush
me to sleep,
Or take all this sorrow away.

Only I dream with the stars up
above,
Although my dream is in vain,
Only I think of the one that I love,
And pray that we meet, we meet
again,
And pray that we meet again."

Words given above by permission of the publishers, Caryl & Co.

New baritone makes an auspicious début

Mr. REINALD WERRENATH (Baritone)

(With Pianoforte Accompaniment)

10-inch Record, 3s. 6d.

4—2364

Little grey home in the West

H. Löhr



LÖHR'S famous song is here capitably sung by a new young baritone who has already made a big name on the concert and the oratorio platform of the United States, and who in July gave London a taste of his powers at two special concerts.

This excellent record shows him to be possessed of a fresh, virile baritone voice, which he uses with a fine appreciation of Löhr's charming little song. (*Speed 80*)

Published by Chappell & Co.

Miss PALGRAVE TURNER

(With Pianoforte Accompaniment)

12-inch Record 5s. 6d.

03339 { (a) **Dearest and Best**
(b) **Through the Sunrise**

Emilie Clarke

Godfrey Nutting

THIS record, by Miss Palgrave Turner, of these immensely popular songs is really a splendid one. Her prominence in the eyes of the concert-going public is well-known, and in these two songs she displays to the full her great ability. Her richness of tone and expression, faithfully reproduced in the record, alone mark her as a contralto of the first magnitude. (*Speed 78*) (*See next page for words of both songs*)

NEW RECORDS

DEAREST AND BEST

"Rain and the sound of it
Out of the West—
Pain and the wound of it
Here in my breast—
O my beloved!
Dearest and best.

Drear is the sound of it,
Slow falling rain,
Deep is the wound of it,
Soul killing pain—
O my beloved!
Come back again."

(Harold Simpson)

THROUGH THE SUNRISE

"I heard one coming through the sunrise,
I looked and behold it was you,
I lifted my eyes to your eyes, dear,
And I knew!
No more you're coming through the sunrise,
'Tis far to Heaven's Gate—
But I raise my eyes to your eyes
And I wait!"

(Gunby Hadath)

Words given by kind permission of the publishers, Cary & Co.



Mendelssohn's exquisite air exquisitely sung

Miss LUCY MARSH (Soprano)

(With Orchestral Accompaniment)

12-inch Record, 5s. 6d.

03337 Oh, for the wings of a dove
("Hear my Prayer") Mendelssohn

MISS LUCY MARSH is now well known for the purity and sweetness of her singing. She is a familiar figure on the American concert platform.

Nothing she has yet done, however, can rival this delightful performance of Mendelssohn's celebrated hymn. Miss Marsh's certainty and sweetness of production combine to give a record of unusual excellence, one that will stand comparison with the best of those already issued. (Speed 80)



Lucy Marsh

"O for the wings, for the wings of a dove!
Far away, far away would I rove!
O for the wings, for the wings of a dove!
Far away, far away, far away, far away would I rove,
In the wilderness build me a nest,
And remain there for ever at rest."

(W. Bartholomew)

"His Master's Voice"

First record of a brilliant contralto

Miss PAOLO ST. CLAIR
(Contralto)

(With Pianoforte and Organ Accompaniment)

12-inch Record, 5s. 6d.

03338 Break, break, break *L. Carey*



INCLUDED in the concert party which Mme. Tetrassini is now taking round the leading provincial cities is a young contralto of brilliant promise, Miss Paolo St. Clair, and we are happy also to bring forward Miss St. Clair to "His Master's Voice" audience. Her voice invites comparison with that of the best contraltos now on the concert platform. The present record, a charming setting of Tennyson's lines, is a fine reproduction of her singing, and will, we are sure, meet with a full measure of popularity. (*Speed 78*)



Paolo St. Clair

"Break, break, break,
On thy cold, grey stones, O sea!
And I would that my tongue could utter
The thoughts that arise in me.

O well for the fisherman's boy
That he shouts with his sister at play!
O well for the sailor lad
That he sings in his boat on the bay!

And the stately ships go on
To their haven under the hill;
But O for a touch of a vanished hand,
And the sound of a voice that is still!

Break, break, break,
At the foot of thy crags, O sea!
But the tender grace of a day that is dead
Will never come back to me.

(*Tennyson*)

Published by Boosey & Co.

Instrumental

VIOLIN

*The Queen's Hall favourite in
soulful mood*

Herr FRITZ KREISLER

(With Pianoforte Accompaniment)

12-inch Record (Violet Label), 6s. 6d.



07960

Caprice Viennois

Kreisler

IT was only a few months ago that Kreisler was playing at the Albert Hall with Backhaus, who also gives some new records this month.

Here he comes!—the great Viennese violinist twists back the left lapel of his coat as he adjusts the instrument to his chin—that characteristic movement! Kreisler the artist, Kreisler the Austrian—in the “Caprice Viennois” we get the *soul* of the virtuoso. No words could convey the sensuous beauty of his bowing in this entrancing number—Kreisler’s art is here flawless. He caresses his instrument as though it were a living thing—indeed, he makes it one. Such loveliness of tone, such brilliant technique, are rare. A record that creates a new standard in violin reproductions. (*Speed 78*)



Fritz Kreisler

Published by Schott & Co.

"His Master's Voice"

PIANO

Backhaus superbly recorded in the Liszt Rhapsody

Herr

WILHELM BACKHAUS

12-inch Records (Violet Label), 6s. 6d.

05545 Rhapsody No. 2
(1st Part)

Liszt

05546 Do. (2nd Part)

Liszt



Wilhelm Backhaus

LISZT wrote twenty Hungarian rhapsodies—No. 2 is the most familiar. Voicing as it does the full-blooded vitality of Hungarian folk-music, this rhapsody as interpreted by the maestro Backhaus is of intense interest.

The great pianist must surely reckon this performance as one of his finest. From the noble opening statement, like a battle-call, he grips us as much by the originality of his reading as by the peerless execution we know so well.

In the second part one is quite breathless as one passes from melodies that seem to characterise the Magyar nobility to the wild merrymaking of the peasantry—eventually reaching the utmost pitch of intense revelry. The tone of these piano records has perhaps never before been equalled. Possessors of the record (No. 0726) of the Hungarian Rhapsody by the New Symphony Orchestra under Landon Ronald will find interest and delight in comparing the two interpretations. (*Speeds 78 and 80*)

Published by Schott & Co.

Musical Comedy

Welcome medleys of the old Savoy success

LIGHT OPERA COMPANY

(With Orchestral Accompaniment)

12-inch Records, 5s. 6d.

04506 Gems from "The Mikado"—Part 1

Gilbert and Sullivan

Containing "Behold the Lord High Executioner," "The flowers that bloom in the Spring," "Three little maids," "Tit Willow," "He's gone and married Yum-Yum," "With joyous shouts"

04565 Gems from "The Mikado"—Part 2

Gilbert and Sullivan

Containing "Gentlemen of Japan," "A Song of the Sea," "Three little maids," "Moon Song," "Emperor of Japan," "My object all sublime," "Finale"

PERHAPS the most popular of all the Gilbert and Sullivan operas, the "Mikado" contains more charming melodies than any of the others. The Light Opera Company give a splendid account of themselves in these capitally-sung "Gems," containing the pick of the opera. This splendid combination of voices treats the medleys in just the right spirit. (*Speed 80*)

04566 Gems from "The Man with Three Wives"

Lehar

Containing "Love's fairy tales," "Love's flower is always blooming," "Kisses that I have missed," "The Vale of Dreaming," "Rose of yesterday"

Gems from "The Man with Three Wives," Lehar's tuneful work, which has conquered the Continent, and has reached even America; probably we shall see it here soon. This record gives a melodious digest of the comedy, sung by the accomplished members of the Light Opera Company. (*Speed 80*)

The world's greatest soprano and greatest violinist in collaboration



Joe Kubelik

A fascinating Mozart number by Melba & Kubelik

MELBA & KUBELIK

(With Pianoforte Accompaniment by Prof. Lapierre)

12-inch Record (Buff Label), 16s. 6d. (Sung in Italian)

2-053083 L'amerò sarò costante "Il Re Pastore" "I will love her, I will be constant" Mozart



Jullie Melba

ONE of the most striking successes at the Albert Hall Concert on May 4th, was the performance of this celebrated Mozart air by Madame Melba in conjunction with Herr Kubelik. So warm was the applause that we immediately obtained a promise from the distinguished artists to come and record the number for the benefit of "His Master's Voice" enthusiasts. "Il Re Pastore," the "Shepherd King," was composed in Salzburg in 1775, in honour of the Archduke Maximilian. It is now remembered chiefly for its songs, of which "L'amerò sarò costante" is the most widely known. This air, with its simple melody, has all the charm one associates with Mozart's writings, and its limpid strains are voiced with exquisite effect by Madame Melba, whose voice is here heard with miraculous clarity and tonal beauty. The violin obbligato is done with notable restraint, yet we at once recognise the individual tone of Kubelik.

It is interesting to note that the violin used for this record by Kubelik is the celebrated "Emperor" Stradivarius, worth £4,500. Voice and violin ripple on in rare sympathy—one thinks that *only* these two artists could perform this air as Mozart would have had it. The final cadenza lingers in the memory—it is the cadenza which Joachim specially wrote for Jenny Lind, who was fond of the Mozart air: Joachim presented this original cadenza to Madame Melba, whose golden voice carols the bird-like passage enthrallingly in the present record.

L'AMERÒ SARÒ COSTANTE

ENGLISH VERSION

L'amerò sarò costante,
Fido sposo e fido amante,
Sol per lei sospirerò!
In sì carò e dolce oggetto,
La mia gioja, il mio diletto,
La mia pace io troverò.
L'amerò, etc.

I will love her, I will be constant,
Faithful husband and faithful lover,
Only for her will I sigh!
In such a dear and sweet subject,
My joy, my delight,
My peace I will find.
I will love her, etc.

(Speed 78)

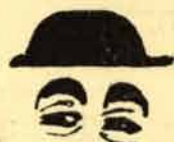
Humorous

And very nice too!—and so say all of us



GEORGE ROBEY

(With Orchestral Accompaniment)



12-inch Record, 5s. 6d.

02474

And very nice too!

Joe Tabra

YOU can just imagine the absurdly over-done make-up, the cast-off parson's coat, the “topper” which someone seems to have violently mistaken for a Gibus! George to a tee—and very nice too! The arch-jester



George Robey

revels in this rich ripe humour: he enjoys the telling as you do the hearing. Whether he is relating the accidental kiss he gains from a flustered female who mistakes him for her husband—or whether it's—well you know the score of little adventures George can rig up—they all end with the approving

“And very nice too” delivered in the most unctuous Robey accents! (*Speed 78*)

Lauder in a rather new style of song

HARRY LAUDER

(With Orchestral Accompaniment)

12-inch Record, 5s. 6d.

02478

Ta-ta, my bonnie Maggie darling

Lauder and Grafton

HERE Lauder quits his heather-r-r-clad hills a wee while, and takes us with him to lands beyond the sea—to war, in fact!

We all know that when the inimitable Harry introduces a touch of sentiment into his songs, he is able to carry it through, such is the cleverness of his singing and utterance. Parts of this new record are convincingly sincere, but there's always the merry Lauder laugh and the Lauder-esque patter that widens a grin into a guffaw! This song has a rare swing: as a record it is certainly one of Lauder's very best.



Harry Lauder at our Hayes Factory

A little while ago (or rather a wee while ago!), Harry Lauder, as you may have read in the papers, went out to our Hayes Factories to record—made a day of it—was “filmed” for four or five hours in all. The film will probably be on the picture theatres ere long. (*Speed 80*)

(Published by Francis, Day & Hunter)

"His Master's Voice"

A worthy successor to the famous "Hitchy Koo"

LEW HEARN AND BONITA

(With Orchestral Accompaniment)

12-inch Record, 5s. 6d.

04106

Snookey Ookums

Irving Berlin

(From the London Hippodrome Revue "Hullo, Ragtime")

EARLY on in the run of the great "Hullo, Ragtime" show, we issued "Hitchy Koo" by this clever pair of humorous vocalists: the record swept the Kingdom. Now we are able to bring out the new song which these artists have lately introduced



*Lew Hearn
and
Bonita*

Photo: Foulsham & Banfield

into the Second Edition of the Revue, and which they have made as great a hit as their first choice. Taken, as is usual with Lew Hearn and Bonita, rather more slowly than other singers are accustomed to do, Snookey Ookums is one long series of smiles—smiles punctuated with roars whenever Lew gets in his top note—"A-l-l day long," etc. A record you can't afford to miss. (*Speed 79*)

Published by Feldman & Co.

NEW RECORDS

NEW **DOUBLE- SIDED** RECORDS

Bands

THE BAND OF H.M. COLDSTREAM GUARDS

(Conducted by
Lieut. Dr. J. Mackenzie Rogan, M.V.O.)

12-inch Records, 5s. 6d.

- C. 297 { Review of the Brigade
of Guards (held in
Hyde Park, April
28th, 1913)—Part 1
- Review of the Brigade
of Guards (held in
Hyde Park, April
28th, 1913)—Part 2

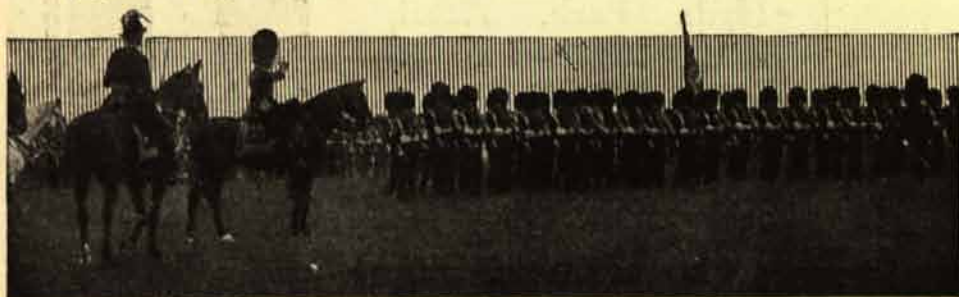
THE first inspection ever
held of the whole of
the Brigade of Guards, in-
cluding the National and Army



Lieut. Mackenzie Rogan

"His Master's Voice"

Reserve, by His Majesty the King, took place in Hyde Park on April 28th. The massed bands, drummers and fifers, numbering five hundred performers, were under the command of Lieutenant Dr. J. Mackenzie Rogan, Senior Bandmaster of the British Army, and the special music was selected by His Majesty the King. In this record we are given a vivid description of the brilliant military spectacle—the Grand Review. Following the various military marches as played by the massed bands of the Brigade of Guards, we can picture to ourselves the faultless lines of the flower of the Army, as they swing past in line of quarter columns to the stirring strains of "The Bond of Friendship"; the King moves to the saluting base, the columns advance, we can see the glitter of their accoutrements, the flash of the swords, the gorgeous blaze of uniforms—we hear the massed bands crash out the "Royal Salute,"—and we cheer with the rest! The record is, as it were, a vivid description in sound of this stirring event. (Speed 78)



Photo

Newspaper Illustrations

Review of the Guards in Hyde Park—H.M. the King taking the Salute.

NEW RECORDS

C. 296 { **The Two Gendarmes** Shipley Douglas
Duncan Gray Shipley Douglas
Published by Boosey & Co.

THE humorous episode in "The Two Gendarmes" in which the comedian of all bands—the bassoon—plays a prominent part. A most comical effect is produced in the passage—



and again—



The Coldstreamers show their supreme skill in this clever arrangement of Offenbach's familiar number, as also in their piquant treatment of the Scotch air "Duncan Gray." (*Speed 78*)

"His Master's Voice"

10-inch Record, 3s. 6d.

- B. 199 { **Love in Arcady—Serenade** ... *Haydn Wood*
Hearts-Ease Intermezzo ... *Macbeth*
Published by Hawkes & Son



ONE is carried away to the elfin glades of Arcady, such is the wonderful effect produced by the pastoral tones of the flutes and clarinets as they weave their delicate threads of melody in "Love in Arcady."

The companion title, "Hearts-Ease," is a tender, soulful melody, in which brass and woodwind are magnificently heard. (Speed 79)

MAYFAIR ORCHESTRA

12-inch Record, 5s. 6d.

- C. 299 { **Valse Naiad** *P. Zulueta*
Published by Chappell & Co.
Secrets Intermezzo *Ancliffe*
Published by Hawkes & Son.

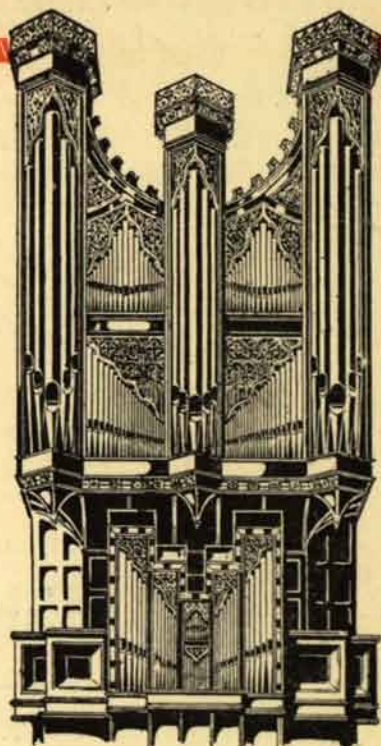
ZULUETA'S charming "Valse Naiad" is given with great verve by the Mayfair Orchestra, and "Secrets" is a delightful intermezzo played in the most graceful manner by the same celebrated combination. A few passages for the bells add much to the attractiveness of the record, which will be warmly welcomed. (Speed 80)

Organ

Mr. EASTHOPE MARTIN

12-inch Record, 5s. 6d.

- C. 298** { **The Lost Chord**
Sullivan
Published by Boosey & Co.
- Communion in E, Op.**
29—No. 3 *Batiste*
Published by Ashdown, Ltd.



THE exquisite records of the Grand Organ which were published at Easter met with such a warm welcome that we have made these further ones. Mr. Easthope Martin's rendering of Sullivan's beloved "Lost Chord" is a perfect one; the accomplished organist making skilful use of the stops of the Grand Pipe Organ, the characteristics of which have been faithfully recorded.

In "Communion" the artist has played us an entrancing little study. The simple, but haunting first motive is repeated many times with the most exquisite effects, the most beautiful being that produced by his use of the "vox humana."

This record is one that should be heard by all lovers of the organ—and indeed of music. (Speed 78)



"HIS MASTER'S VOICE" Tango RECORDS

Tango! Tango! Tango! London has already been bitten severely with the craze, it has swept Paris clean off its feet, every other capital is getting the infection!

For all its dash and swing the Tango is stated by experts to be thoroughly graceful and refined; Prof. Duque, the Tango King, declares it will become an institution—like the waltz, and he is building quite a palace for Tango dancing in Paris.

Such well-known people as the Duke of Manchester have frequent Tango parties. Tango Teas are held throughout Society and in all the best hotels and restaurants; a tremendous feature of Tango artists is made at every Revue. The papers are full of Tangoists, and the dancing public can hardly get enough of it.

We are not a moment too soon in issuing these dazzling new records, for our big dealers are besieged for them and dancing-masters actually carry off a dozen duplicates of the Tango records Nos. B154 and B172 already issued! Certainly the finest way to learn the Tango is by these records, which are perfect in rhythm and tempo—and everybody's doing it!

The Tango Boom —Sparkling records!

New Tango Records

METROPOLITAN BAND

10-inch Double-sided Records, 3/6

- B198 { Sunshine Girl Tango, "The
Sunshine Girl" (Rubens)
* Maurice Tango (Silvio Hein)
* This is the Tango danced by Maurice Walton and
his wife at the London Alhambra and Prince's.
- B197 { Tango Land (Lodge—arr. by O'Hare)
Argentine Tango (Roberto)

Already Issued

GOTTLIEB'S ORCHESTRA

10-inch Double-sided Records, 3/6

- B154 { La Garrotin Tango - Argentine
(Sarrablo)
La Belle Créole Tango - Argentine
(Farban)
- B172 { La Michette Tango (Billaut)
Louisiana Two-step (Barnes)

"His Master's Voice" Tangos



NEW CELEBRITY RECORD

CHALIAPINE (Russian Bass)

(With Orchestral Accompaniment)

12-inch Record (Pink), 12s. 6d.

022222 "Boris Godounov"—Finale, Part I

Farewell of Boris

Moussorgsky

(Sung in Russian)



Chaliapine as Boris

IN the Drury Lane Grand Opera Season, recently concluded, the most successful play was undoubtedly "Boris Godounov," Moussorgsky's national music-drama. This deals with the life of the Tsar Boris (1551-1605); presented, as it were, in a series of tableaux, this masterwork seeks to express the sufferings and superstitions of the Russian people. It is, indeed, a nation epitomised; the spirit of Russian traditional music permeates the pages of "Boris."

The record under review presents the deathbed farewell of the Tsar Boris to his son—the scene is the Kremlin Palace, Moscow.

"Farewell, my son . . . I am dying . . . thou wilt at once begin to reign: do not ask how I acquired the kingdom, there is no need for you to know.

. . . Do not believe the calumnies of the seditious nobles, keep a close watch on their secret relations with Lithuania. . . . Your sister, the Tsarevna, guard, my son—thou art left her sole protector.

(Laying his hands on his son)

. . . From the rocky, inaccessible height, pour thy blessed light on my innocent children, good and pure!

Heavenly powers, guard the holy throne! With your bright wings shelter my beloved child from misfortunes and evils . . . from temptations!"

Chaliapine, as the crime-haunted ruler, sings these vivid lines with extraordinary expression of poignancy, his immense range and vocal colouring striking the listener at once. The great basso, who is now back in Russia, has never been heard to greater advantage. (Speed 78)

NEW RECORDS

NEW RECORDS, VOCAL & INSTRUMENTAL

The following records published this month are very fine examples of the art of the various distinguished artists mentioned

Comm. ENRICO CARUSO (Tenor)

(with *Orchestral Accompaniment*)

- 12-inch Record, 12s. 6d.
2-052064 Una furtiva lagrima ("L'Elisir d'Amore") - Donizetti
This record contains both verses of the air, viz., "Una furtiva lagrima" and
"Un solo istante i palpita."

Mr. CLARENCE WHITEHILL (Bass-Baritone)

(with *Orchestral Accompaniment*)

(Sung in English)

- 12-inch Record, 6s. 6d.
02425 Vulcan's Song, "Philémon et Baucis" - Gounod

Mr. GERVASE ELWES (Tenor)

(with *Pianoforte Accompaniment*)

(Sung in German)

- 10-inch Record, 3s. 6d.
7-42004 Ich liebe dich - Grieg
Published by Peters, Leipzig

Mr. PERCY WHITEHEAD (Baritone)

(with *Pianoforte Accompaniment*)

12-inch Record, 5s. 6d.

- 02479 { (a) Over here - Graves, arr. by Wood
(b) Trottin' to the Fair - Graves, arr. by Stanford
Published by Boosey & Co.

Mr. STEWART GARDNER (Baritone)

(with *Pianoforte Accompaniment*)

12-inch Record, 5s. 6d.

- 02480 The Lament of Shah Jehan - Landon Ronald
Published by Enoch & Sons

Herr FRITZ KREISLER (Violin)

(with *Pianoforte Accompaniment*)

12-inch Records, 6s. 6d.

- 07962 Liebeslied - Kreisler
07963 Lieberfreud - Kreisler
07965 Chant sans paroles - Tchaikowsky
07967 Chanson, Louis XIII. and Pavane - Couperin-Kreisler

07962, 07963, 07967 published by Schott & Co.

Herr TIVADAR NACHEZ (Violin)

(with *Pianoforte Accompaniment*)

12-inch Records, 5s. 6d.

- 07991 Träumerei - Schumann
07993 Danses Tziganes (Gipsy Dances), No. 1 in A minor - Nachez
07992 Danses Tziganes (Gipsy Dances), No. 2 in G major - Nachez
07992 and 07993 published by Forberg, Leipzig

Mr. W. H. SQUIRE ('Cello)

(with *Pianoforte Accompaniment* by Mr. Hamilton Harty)

12-inch Record, 5s. 6d.

- 07874 Ave Maria - Gounod

Visitors of the Month to our Recording Laboratory



Kubelik at the horn

KUBELIK

visited us a little while ago and recorded, while a cinema camera unwound its length. The illustration is from one of the "Living Pictures."

MISS RUBY HELDER

who is touring the Provinces is shown about to pour her wonderful "Lady Tenor" voice into the recording horn.



*Ruby Helder about
to record*



Robey recording

GEO. ROBEY

This picture of the "irrepressible George" was taken while he was recording one of his very latest hits — a screamingly funny effort. It's coming shortly.

A UNIQUE RECORD

that will not be offered for sale

IT is nothing less than a record of a Bleating Lamb. We must explain that in a few weeks an expedition starts out, under Capt. Kelsey, from Capetown to Cairo, the whole face of the African Continent being traversed in a specially-built motor car. Part of the equipment will consist of a No. III. Instrument and some suitable "His Master's Voice" Records.

Now for the Bleating Lamb! The scheme is to have a record of a bleating lamb (the woolly little fellow in the picture has just been persuaded to record), set this record working in the depths of a primeval forest—and wait for the lions to come forth for a mutton dinner. We hope later to chronicle the success of the expedition, which will be the subject of a series of "Daily Telegraph" cables, a book, a lecturing-tour and a film.



*The Lamb that bleated into the recording horn
to catch lions.
Pulling the lion's leg!*



*The above illustration shows H.R.H.
Princess Louise just about to
christen the Argyll car which is
to be used during the expedition*

On July 18th His Majesty The King inspected the huge special car in the gardens of Buckingham Palace.

Previous to The King's inspection, Her Royal Highness Princess Louise, Duchess of Argyll, received the members of the expedition at Kensington Palace, and, breaking a bottle of champagne on the radiator of the car, formally christened it "Louise of Argyll."

By the way, a phenomenal record that is for sale is No. 9439 (10-inch, 3s. 6d.). This is the record of the actual song of a nightingale which was taken from its nest shortly after breeding and reared by hand. The reproduction is indescribably sweet.

"His Master's Voice"

RECORDS OF EXCEPTIONAL MERIT

*Below we print a list of selected records
which every music lover should be sure of hearing*

CELEBRITY RECORDS

**Caruso, Scotti, Abott and
Louise Homer**

- 054117 Bella figlia dell'amore ("Rigoletto"
—Verdi)

Caruso and Scotti

- 054070 Solenne in quest'ora ("La Forza
del Destino"—Verdi)

Melba and Caruso

- 054129 O soave fanciulla ("La Bohème"—
Puccini)

Madame Melba

- 053108 Ah fors è lui ("Traviata"—Verdi)

Madame Tetrazzini

- 053141 Caro Nome ("Rigoletto"—Verdi)

Madame Clara Butt

- 03179 Abide with me (Liddle), (Key C)

Madame Kirkby Lunn

- 2-053067 Stride la Vampa ("Il Trovatore"
—Verdi)

Caruso

- 052159 Vesti la Giubba ("Pagliacci"—
Leoncavallo)

Battistini

- 052146 Eri tu che macchiavi quell'anima
("Un Ballo in Maschera"—Verdi)

Titta Ruffo

- 052192 Prologo ("Pagliacci"—Leoncavallo)

Chaliapine

- 022093 How the King went to war

STANDARD SONGS

Mr. Hubert Eisdell

- 02459 Parted (Tosti)

Mr. Stewart Gardner

- 02410 The Lute Player (Alfonsi)

Miss Ruby Helder

- 03249 Mountain Lovers (Squire)

INSTRUMENTAL

Jan Kubelik

- 07951 Pierrot Serenade
(Alberto Randegger, Jr.)

Mischa Elman

- 07927 Serenade (Schubert)

Fritz Kreisler

- 07939 Humoreske (Dvorak)

Wilhelm Backhaus

- 05504 Prelude (Rachmaninoff)

Vladimir De Pachmann

- 05516 Paraphrase de Concert
("Rigoletto"—Verdi-Pachmann)

Renard Trio

- 08036 Familien gemälde, Op. 34, No. 4
(Schumann)

HUMOROUS and MUSICAL COMEDY

Wilkie Bard

- 02438 The Wiggly Rag (David and
Arthurs)

Tom Clare

- 01047 Tom Clare's version of the Tele-
phone

Harry Lauder

- 02320 Roaming in the gloaming (Lauder)

George Robey

- 02094 The Mayor of Mudcomdyke

Clarice Mayne

- 03307 I've got my eye on you (Arthurs-
and Leigh)

Shirley Kellogg & Gerald Kirby

- 04097 The Wedding Glide (Louis A.
Hirsch) (from the Hippodrome
Revue "Hullo, Ragtime!")

Lew Hearn and Bonita

- 04099 Hitchy Koo (Muir-Abrahams-L.
Wolfe Gilbert) (as sung in the
Hippodrome Revue "Hullo,
Ragtime!")

SACRED

Westminster Abbey Choir

- 04798 When the crimson sun has set
(arr. by Greathead)

Westminster Cathedral Choir

- 04799 Sanctus, from "St. Cecilia," Messe
Solennelle (Gounod)

"His Master's Voice" at the World's End



Siberian sledge-dog listening to "His Master's Voice"

THE above is a reproduction of an actual photograph taken in "Antarctica" by Mr. Ponting, official photographer during the famous expedition to the South Pole led by the late Captain Scott. Commander Evans, R.N., of the "Terra Nova," R.Y.S., has sent us the following interesting letter from McMurdo Sound :—

"British Antarctic Expedition, "Terra Nova," R.Y.S.,
McMurdo Sound, Antarctica, 23rd January, 1913.

"Dear Sirs,

"Permit me, on behalf of my late Chief, Captain Scott, and on behalf of the members of the expedition, to thank you for the excellent Gramophones and Records supplied by your firm, which have given the greatest satisfaction.

"The value of such instruments to an Antarctic Expedition cannot be over-estimated, they provide amusement for many hours and revive pleasant memories of Home.

"Mr. Ponting, our photographer, took some photographs of the Siberian sledging dogs listening to the Gramophone, similar to your well-known fox terrier. I am returning to London shortly, and will communicate with you then regarding these.

"I take this opportunity of thanking you for the further supply of records you provided last year. They proved to be excellent. Believe me, yours very truly,

(Signed) Edward R. G. R. Evans,

The Gramophone Co., Ltd. Commander, Royal Navy."



**BRINGING IT BACK
FROM HIS HOLIDAY!**

